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dado of a depth proportionate to the height of the room, may exhibit deeper or contrasting tints which should reappear in the cove and the mouldings. The ceiling ought to be like the side walls and in a much lighter tint. If it must be paper, let the pattern be very simple and delicate. The metal ceilings now coming into vogue are serviceable and can be painted over and over again if necessary.

In selecting the furniture avoid the stereotyped and inartistic buffet. There is one made with an oval beveled mirror running the whole length of it at the top, with one narrow shelf above. Under the drawers are three sliding panels, instead of doors, covering as many compartments, which is unique and useful. It costs \$40 in oak, and there is no better wood for a dining room. Chairs and a lounge to match may be either covered with leather or simply cane-bottomed, but they must be well made and strong.

Where the outlook is dingy and the light poor, the dining room is greatly enlivened by extra sashes of painted or tinted glass, not more than twelve or fifteen inches wide. These can be fitted into the casing without disturbing the other sash, and the shade and window hangings are suspended to its lower edge.

As for the floor, no one who has ever used wood, either hard or soft pine, stained, will ever willingly carpet the entire room. The rug of Indian figures ought to be large enough to prevent the scraping of chairs on the bare floor.

In regard to table service there are again two courses open, either use untinted china with flowers, and with or without a scarf down the center, or colored china and little or no decoration. A rim of gold or of some deep shade may be considered in perfect taste when it harmonizes with the flowers. Thus green or gold may be used with any variety of flowers because green is their background, and a line of gilt is never inharmonious. But to set a table with deep blue or richly painted china of any kind, and then profusely deck it with flowers, is to violate those canons of art which are founded on the laws of nature. The reason is evident. Either have the flowers by themselves, or the painted pictures; together they kill each other. And that is why there is a return to the old fashioned white china, which is never out of keeping with anything in the room.

With white goes any kind of decoration. Table scarfs are still in vogue. They may be made of crimson plush covered with open work embroidery or rich lace, long and narrow in shape as they have been for sometime. On this, on festive occasions, set fancy dishes of flowers—crimson and white—bonbons, conserves, or salted almonds in crystal, and candelabra in fancy shades. The center piece, not too high, ought to be a large mass of crimson roses or carnations relieved with greenery and, if desired, with white flowers of the same species. At each plate should be a single rose or a cluster of carnations.

With snow-white napery and a little gleaming crystal could anything be tolerated except the transparent porcelain?

In one sumptuous residence which I know, in the center of the round family table always stands a huge bowl of crimson roses, which are an object of delight. The table scarf is square, wrought in an open work design with crimson silk.

Where the housekeeper has access to plants and flowers, either wild or cultivated, the decorations may be often varied. In winter the German ivy and a sprig of the rose geranium for a center piece are a delight to the eye. When daisies blossom, set a large bowl of them upon a square of linen laid diamond-wise and wrought in yellow silk. Then there are yellow roses, pink roses, white roses and crimson roses, asparagus sprays, maiden-hair ferns, mosses—which may be kept all winter—the cone flowers of the acetum, and a host of others.

It is a mistake to suppose that many flowers are needful to make a fitting show. Have a plentiful supply of greenery (which can be kept fresh by frequent changes of the water into which drop a little powdered charcoal), and half a dozen flowers inserted into its midst will make a thing of beauty as long as they last. They must never be crowded, but should be so arranged as to show their individualities.

One pretty fashion in table decoration is to insert in the center of a loose knot of green silk a cluster of flowers or a spray of lilies or of roses. The stems may be kept fresh in a bowl of water concealed by the silk, which is festooned over a piece of pasteboard, through an aperture of which they pass to reach the fluid. But it is a mixture of the natural and artificial to which many persons object.

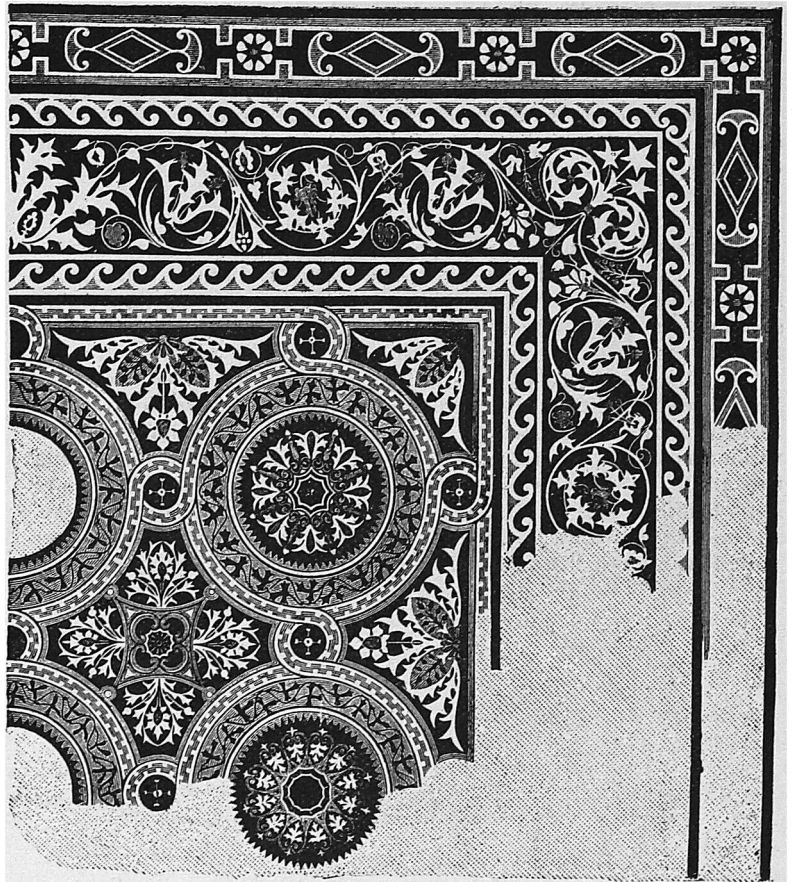
Where flowers are not ordinarily attainable without much expense, the housekeeper may embroider a piece of satin in floral designs for the table center. The ground may be a delicate olive or yellow, or even blue, if it matches the china. The edges may be deeply scalloped and finished with lace. On this a bon bon bowl and a few other fancy pieces of crystal or porcelain, or even a small pot of ferns, or a plant in blossom will give a pleasing character to a table at any season of the year.

At the sea shore, or in the mountains, nasturtiums are hardy and easily cultivated; and nothing can be more decorative than a large, loose bunch of this brilliant flame-like blossom. It should be inserted in a blue Japanese jar or a gray and blue ginger jar, in order to show to the best advantage.

Whatever scheme of color is begun should be carried out into minor details. At a carnation dinner or tea, let a carnation lie beside each plate with or without a white flower to keep it company, but always with a spray of greenery. Pink shades of crimped tissue paper should cover the lamps or gaslights and tiny sticks of bread may be tied with narrow carnation ribbon. There may be pink icing on the cake, pink gelatine and pink ices. Each of these comestibles, however, ought to be accompanied by something of the same kind, though uncolored. For instance, there should be white ribbon, white gelatine and white ices, else the monotony of a single tint will destroy the intended effect. To carry out this scheme of decoration, the hostess herself ought to wear a dress finished with a garniture of carnation colored ribbons or flowers.

ORNAMENTAL GLASS.

THIS country has the credit of being equal to any other in the cutting of table ware glass, prisms and pendants, whilst Europe takes the lead in colored and enameled glass ware. The charm of cut glass is not only in superior beauty of surface, but in the production of changeful prismatic colors produced by opposing angles or facets. Our home cut glass is notable for abundant specimens of beauty of contour, whether the articles are for utility or ornament. Cut glass is charged with more lead than other descriptions and is proportionately heavier. Doubtless in time we shall produce the more elaborate ornamental forms in which color and enamel play so important a parts even if in the first instance our resort is to foreign workmen bringing with them their traditional skill. Venice, which at the commencement of the thirteenth century entered on the glass industry with the manufacture of beads and trinkets, drew her workmen from Constantinople, carrying on a trade with these in Africa and Asia, but when through the discoveries of the artisans in the adjacent island of Murano, new processes in manipulation were made among, which were *vitro fiorito*, or flowered glass, the enclosed milk white and colored threads, with little air bubbles formed between them, the delicacy and exactness and beauty of which has defied all attempts at imitation, to which was added enameling, and which led to every conceivable variety of production. The whole world was thenceforth open to her through the surpassing beauty, variety of outlines and lightness and delicacy of vases, tazzas, etc. Singularly enough, it was the cut glass manufactures of Bohemia at the commencement of the eighteenth century, which, catching fashion's ever variable fancy, caused the decline of Venetian art. Vienna now takes the lead in colored glass, and shares with Limoges the favor of producing the finest translucent enamel in bas relief. As the East originated enameling a large portion of this ornamental work still partakes of an oriental style, for it is adapted to the richest and liveliest hues.



TILE PAVEMENT IN THE CRYPT OF SAN LORENZO.